MEMBERS EXCHANGE

Quarterly publication of the American Medallic Sculpture Association
Web site: http://www.amsamedals.org ~ email: AMSAnews@frontier.com

SPRING 2016

THE AMERICAN MEDAL OF THE YEAR

RICHARD BONHAM'S *SEASON OF THE CROW*

GALLERY NORTH SHOW EXHIBITS AMSA MEDALS

"PEOPLE'S CHOICE" AWARD WINNER: IVANKA MINCHEVA'S *DREAM*

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AMERICAN MEDALLIC SCULPTURE ASSOCIATION

P.O. BOX 1201
EDMONDS, WA 98020

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The AMSA newsletter, "Members Exchange," is published every few months and mailed to members whose membership fees are current. The editorial style for "Members Exchange" follows the guidelines of the *Associated Press Style Manual* for consistency and clarity. ***All submissions, including Letters to the Editor, can be edited for style, content and length***. It is not possible to verify every submitted statement as fact. Authors are responsible for verifying content. Stating the source, whether necessary for that printed story or not, helps establish authority in research. E-mail Andrew Perala, aperala@aol.com, for specific suggestions on how best to showcase your work. (*Andrew Perala has been a journalist for 35 years. He is a co-winner of the 1989 Pulitzer Prize for Public Service; studied Art and Art History at Swarthmore College, and is Editor of ANA award-winniing The Shekel for the American Israel Numismatic Association.)*

When submitting photos please identify each image with the artist's name and the name of the medal.

AMSA's advertising policy: Each AMSA member gets one free "1 inch" ad per year; then, each additional "1 inch" ad per member is $5 per publication. A Business card ad is $8 per issue or $32 per year/four issues. Non-members may run a "1 inch" ad for a flat fee of $10/ issue. A one inch ad may have about 40-50 words and be a maximum of six lines long. For commercial businesses: A half-page business ad is $100 for the year/ four issues; A quarter-page business ad is $60 per year/ four issues.

AMSA MEMBERSHIP FORM

MEMBERSHIP RUNS FROM JANUARY 1 TO DECEMBER 31.

ENCLOSED IS MY CHECK FOR:
$40 ANNUAL AMSA DUES IN THE U.S.A. AND CANADA;
$20 FOR MATRICULATED STUDENTS (ENCLOSE A COPY OF CURRENT ID)
$50 ANNUAL DUES OUTSIDE THE USA AND CANADA.
ENCLOSED IS MY CONTRIBUTION OF $_____ TO HELP AMSA REACH ITS GOALS.

I AM AN: ARTIST _____ SCULPTOR _____ DEALER _____ COLLECTOR _____
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NAME:_____

ADDRESS:_____

CITY:_____STATE_____ ZIP_____

HOME PHONE:_____DAY PHONE (STUDIO/WORK_____

E-MAIL ADDRESS: _____

PLEASE SEND COMPLETED APPLICATION AND PAYMENT IN U.S. DOLLARS TO:
AMERICAN MEDALLIC SCULPTURE ASSOCIATION (AMSA)
TO ENSURE RECEIVING YOUR NEWSLETTER, SEND YOUR ANNUAL DUES TO:
AMSA, PO. BOX 1201, EDMONDS, WA 98020

SPRING A TIME FOR RENEWAL

While I was sitting in the nursing home waiting to be discharged I was reflecting on recent event and how they are affecting AMSA. Many of our members who have been involved since the beginning are now getting up in years. Our treasurer Sylvia Perle suddenly passed away on Jan 30 after a successful knee surgery. She was a long time member, past vice-president, president and treasurer for many years. Yours truly had a slight heart attack in Nov. 2015 and just recently suffered a couple of mini-strokes a month apart. Fortunately I have no apparent paralyses and am slowly getting back to normal.

Board member Douglas White has fortunately agreed to take over the treasurer's position after Sylvia Perle and longtime member, Ann Cooper is taking Doug White's position on the board.

The Gallery North show was a fabulous display of 54 medals by 17 of our members and 4 medals sold right away at the beginning of show. The display attracted a lot of attention from the public that was very impressed by the variety and quality of work and everyone learned a lot about medallic art.

There were three prizes awarded: " Best of show" to Jeanne-Steven-Sollman for her medal "Timberdoodle" , "Juror's choice" to Barbara Arum for "Biodiversity" and People's choice to Ivanka Mincheva for "Dream".

President's Letter

I hope many of our members that have a serious interest in the medallic art form will become involved with the organization and volunteer to help someday. AMSA celebrated 30 years since its beginning with a members' exhibit at the Bellevue Arts Museum in 2012 that traveled to Brookgreen Gardens Sculpture Park the following year and soon we will have a 35 yr. anniversary. AMSA is aging the same as our founding members and wouldn't you like to get involved to continue the work of promoting the medallic art form that was started back in 1982?

We are going to longer brighter days and hope you all have a bright summer with plenty of work , making new medals.

Anne-Lise Deering,
AMSA president

IN MEMORIAM:

A REMEMBRANCE OF SYLVIA PERLE

Artist, medalist, sculptor, Sylvia Perle passed away on January 30, 2016. Born in 1938 in Capetown, South Africa, she immigrated to New York in 1956 with her Swiss/German parents and three siblings. She attended Barnard College then pursued at Master's degree at the University of Chicago where she met her husband, Gene Perle. Raising three children in Detroit, Michigan, Sylvia began to discover the world of art. Applying herself in drawing, painting, glass, cast paper and ceramic sculpture, she became diverse in several media portraying her subject matter with startling power. Research, fact gathering, and her own life's background provided Sylvia with a passion to represent difficult subjects such as bioterrorism, land mines, honor killings, the plight of the working class, and genocide.

Sylvia became involved in medallic art after taking John Cook's International Medallic Workshop at Penn State in 1985, exhibiting three medals in the FIDEM Congress at Colorado Springs, Colorado in 1987.

As the years passed and her involvement in medals increased so did the power of her medals. Their subject matter evoked a gripping awe through her choice of materials and craftsmanship. As past Vice President, President and current Treasurer to AMSA, Sylvia was able to inspire her fellow medalists to reach out into the field of current events, to grab onto life, to make a strong statement in the small space of a handheld art form.

Looking back over the 30 years that I have known Sylvia Perle, I will always remember her abilities to create outstanding work. Her involvement in the Trout Run Symposiums gave us all a fresh look at the world around us. Hard working in her contributions to AMSA as exhibit coordinator, board member, and officer, Sylvia will indeed be missed as a member of AMSA, FIDEM, friend.

Jeanne Stevens-Sollman
May 5, 2016

Richard Bonham honored with AMSA's American Medal of the Year for 2015

Richard Bonner is the winner of the American Medallic Sculpture Association's 2015 *American Medal of the Year.*

Mel Wacks, jury chair of the the American Medallic Sculpture Association's American Medal of the Year (AMY) Award, announced the winner of the 2015 competition, noting the creative innovation of Bonham's entry, the three-part unique medal *Season of the Crow.*

Runner up was another unorthodox medal *The Past Watching the Future Appear* by Polly Purvis. All entries will appear in the next newsletter.

After graduating from Kutztown State College, Pennsylvania, Richard Bonham was hired by the Bloomsburg School District, where he devoted the next 38 years to teaching art.

In 1984 he saw an advertisement for the International Medallic Art Workshop organized by John Catook, professor of art at the Institute for the Arts and Humanistic Studies at Pennsylvania State University.

Not only was the workshop "a wonderful learning experience," according to Bonham, but he had the opportunity to meet and work with people who are today some of the finest medallic sculptors.

Bonham joined the American Medallic Sculpture Association and has participated in most of AMSA's exhibitions since that time.

Richard Bonham has also made metal prototype guns, swords, armor and anything else needed for the popular line of twelve-inch G.I. Joe action figures.

Bonham created prototypes by handcrafting dozens (and sometimes a hundred or more) individual pieces of brass that he then brazed and silver-soldered together to form the final object. The prototypes would then be sent to China where injection molds were created to produce the final plastic toy.

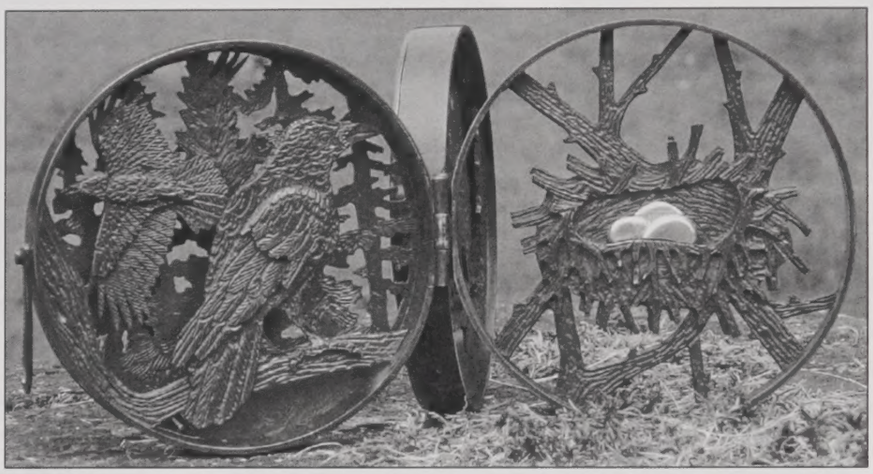
It was during this phase of his career as an artist, that Bonham became disenchanted with the bronze casting process. He decided to make one-of-a-kind medals using the same techniques used to make the toy prototypes.

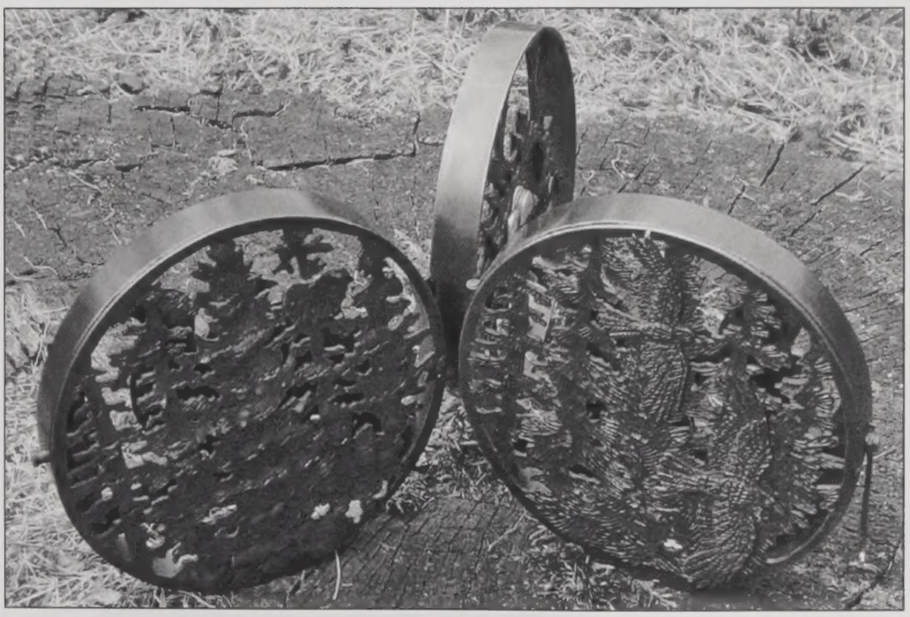
Bonham creates his sculptures from brass, bronze,

Continued

Top: The 2015 American Medal of the Year award winner Richard Bonner stands next to one of his larger sculptures, Chief Shikellamy of the Six Nations of the Iroquois who served as the principle negotiator between his people and the Pennsylvania colonists from 1728 until his death in 1748.
Above: Richard Bonham's smaller scale Preying Mantis sculpture mounted on a carved wooden base.

Richard Bonham's "Season of the Crow" is a six-sided constructed three-medal work of intense and exacting detail. It can be argued "Season of the Crow" expands the concept of a medal while holding true to commemoration, medallion size and three-dimensionality achieved either through representational sculpting or compression of reality into sculpted manipulation of space that transports the viewer into an emotional or intellectual linkage with the medal's subject. Painters have their triptychs; medallic sculptors have Richard Bonham and his magnificent "Season of the Crow."





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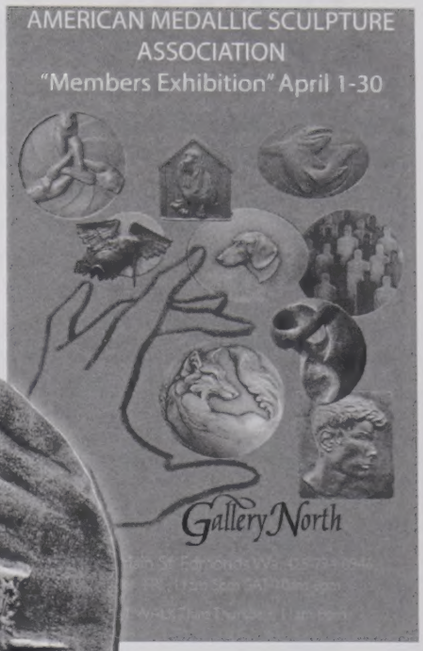
copper, gold and silver. His main design influences are Meiji period Japanese metalworking designs and techniques. All of Bonham's medals are unique and require many hours of work to create each piece, such as the AMY award-winning *Season of the Crow.* ϕ

Gallery North exhibits AMSA medals



Medals from members of the American Medallic Sculpture Association were featured in a month-long show at Gallery North, Edmonds, Wash., in April.

In all, 54 medals were on exhibit at Gallery North by 17 members of AMSA, with four medals sold in the opening days. The exhibit was coordinated by AMSA President Anne-Lise Deering. Medals from the following members were exhibited.: Barbara Arum, Joyce Kroger Beckner, Mark Benvenuto, Anne Cooper, Eugene Daub, Lois Fortson, Marie Jean Lederman, Jim Licaretz, Jacqueline Lorieo, Deborah Maurer, Michael Meszaros, Ivanka Mincheva, Sylvia Perle, Ann Shaper Pollack, Jeanne Steven-Sollman, Heidi Wastweeet and Douglas White.

IVANKA MINCHEVA
DREAM
"PEOPLE'S CHOICE AWARD"
Winner $100 cash award

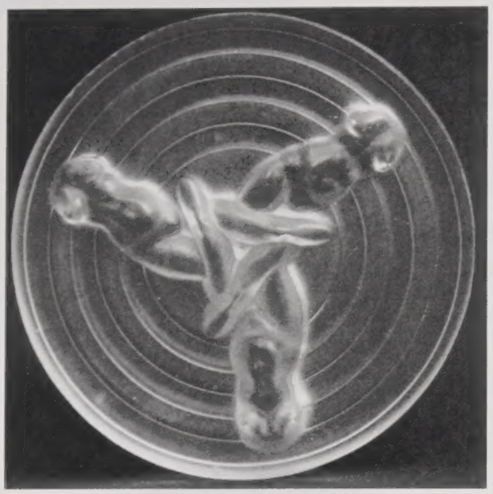
JEANNE STEVENS-SOLLMAN
TIMBERDOODLE AND THE MOON
"BEST OF SHOW"
Winner $200 cash award
MAZDA of Everett

BARBARA ARUM
DIVERSITY
"AMSA JURORS' CHOICE"
Winner $200 cash award

Continued

AMSA at Gallery North

The following medals shown on the next two pages are some of the 17 medals exhibited by AMSA members at Gallery North, Edmonds, Washington, in April 2016.



JIM LICARETZ
Interlock

IVANKA MINCHEVA
The Beginning 2

IVANKA MINCHEVA
The Beginning 1

LOREIO
Danger in the Sky

KICKING HORSE
Liberation

Continued

AMSA at Gallery North

D MAURER
Family

JEANNE STEVENS SOLLMAN
Canned

Mike Meszaros
Martin Luther King's Dream

JEANNE STEVENS SOLLMAN
In the Dog House

Mike Meszaros
Life's Choices

ANNE COOPER
Afterward

Medialia Gallery

335 W 38th St, 4th Fl, NY, NY 10018

(212) 971-0953 • medialiagallery.com

Febraury 20, 2015 - April 23, 2016

Reception • Saturday, February 27, 4-7pm

I. Natrina

Space I

A Glimpse Ahead

An exhibition of medallic and small-scale work by artists new to the gallery

Adrian DiMetriou
Inese Nātrina
Ingrid Austlid Rise
Herb Rosenberg
László Szlávics

Space II

From Panel to Panel: Our Voices

A group exhibition of original comic & cartoon art, process work & projects of

WOMEN IN COMICS

Barbara Brandon-Croft	Alice Meichi Li	Pamela Thomas
Carol Burrell	Alitha Martinez	Jodi Tong
Christa Cassano	Sheeba Maya	Amadi Williams
Jennifer Cruté	Wi-Moto Nyoka	Sara Woolley
Kenya Danino	Regine Sawyer	Savannah Zambrano
Delia Gable	Jewels Smith	*with* Ronald Nelson
Micheline Hess	Whit Taylor	Nick Suders

K. Danino

Space III — *Through July 2016*

The New Approach Contemporary Medallic Art Research Center

MEDALS of WAR, PROTEST, & PEACE

Selection from the collections of *Dr. Jay Galst, Scott Miller, Normand Pepin, Dr. Ira Rezak, David Simpson,* and *Frederic Withington*. Selections of work from Medialia Gallery international artists: *Yasufumi Chuma João Duarte • Leonda Froehlich Finke • Bernd Göbel • Cecil Howard • Raimo Jaatinen • Mico Kaufman • Pawel Leski • Michael Meszaros • Stephen Morris Nicola Moss • Berthold Nebel • Bogomil Nikolov • Krzysztof Szczepan Nitsch Jerzy Nowakowski • Polly Purvis • Natashia Ratcliffe Hal Reed • Micheal Reed • Sonja Seibold Marika Somogyi Jeanne Stevens-Sollman • Keichi Uryu • Elbert Weinberg*

B. Nikolov

WHAT IS A MEDAL?

EVOLUTION OF THE FORM EXPANDS CONCEPT; LEAVES DEFINITION STRANDED

BY STEPHEN K. SCHER

In the latest number of the AMSA newsletter *Members Exchange (Fall 2015 Winter 2016)* Jeanne Stevens-Sollman introduces the selection of medals from the U.S. for the FIDEM XXXIII exhibition in Namur, Belgium in September of 2016 by raising the important and difficult question: What is a Medal?

This question has been addressed over many years by the Saltus Medal Award Committee at the American Numismatic Society in New York. The following is a text that I composed several years ago after listening to the various responses of the committee members:

"What is a medal?

"In the world of modern and contemporary art, this is certainly a relevant and vexing question and one that has occupied the Saltus Award Standing Committee of the American Numismatic Society for many years. This award, as you may already know, is, in its full title, the J. Sanford Saltus Award for Outstanding Achievement in the Art of the Medal and has been given, almost annually, since 1919, during which time the parameters of the medium have changed considerably.

"As chair of this committee I have led the often-contentious discussions regarding the exact definition of a medal, since almost all traditional elements have been rejected or expanded by contemporary medalists. Anyone who has attended a FIDEM (Fédération International de la Médaille d'Art) Congress over the past decade or so has encountered a bewildering array of objects called medals, and has quite understandably questioned exactly what is a medal, since many of the works appear to be small sculptures with no features that would normally be associated with a medal.

"Since it was and is the charge of the Saltus Committee to identify outstanding medalists, we have, in our meetings, usually been confronted with the necessity of answering this knotty question, but wishing, in doing so, to avoid imposing any restrictions upon an art form that has evolved so dramatically.

> 'WHAT IS A MEDAL? - THE SALTUS COMMITTEE HAS ATTEMPTED TO ANSWER THAT QUESTION *(WITHOUT) IMPOSING ANY RESTRICTIONS UPON AN ART FORM THAT HAS EVOLVED SO DRAMATICALLY.'*

"As part of its guidelines, therefore, the Saltus Committee has established the following parameters:

"In consideration of the medallic production of any given artist, the presence of the traditional components of a medal, i.e., shape, material, presence or not of a portrait, presence or not of a reverse, and, for the most part, size, cannot in and of themselves be considered as important limiting factors, since many examples from the past that have historically been accepted as medals do not always or necessarily encompass all, or a major number, of these elements.

"In order to recognize the profound changes that have occurred in the visual arts the one overriding

Continued

condition that would usually seem to distinguish the medal from the plaquette, the relief sculpture, and small sculpture, itself, is the generally commemorative nature of the medal. This usually, but not always, means that a legend or inscription is part of the composition, but such commemoration can be inherent in the images themselves without text.

"We understand that there are many exceptions to this description, and we have every intention of applying our parameters with flexibility, but we also feel that such a description will enable us to select with greater ease and a clearer direction an artist who fulfills the original description of the award for "distinguished achievement in the art of the medal," considering the wide range of objects that are currently described as 'medals.' "

There you have it! Not ideal, but at least something to work with.

ϕϕϕϕϕϕ

Since the date of the composition of the above text, that is some eight or 10 years ago, and since I am an art historian, and a collector of medals dating from the beginning of the fifteenth century to the twentieth century, I have continued to wrestle with what may be an unanswerable question.

Yet, as something of a traditionalist, it makes me uneasy to apply a descriptive term to objects without having some sort of definition, some sort of boundaries. Otherwise, the term, itself, is meaningless and can applied to almost anything.

Realizing that modern and contemporary visual art have erased most of the conventional boundaries, I have tried to make the definition of a medal as non-restrictive as possible, yet still maintaining certain elements that we distinguish what we can call a medal from other objects, such as small sculpture.

In other words, medals are small sculptures, but small sculptures are not necessarily medals. It is for that reason that I have proposed, with some trepidation, that the medal, as a unique form, be overtly commemorative in some fashion.

One member of Saltus Committee, the distinguished numismatist and medal scholar, Philip Attwood, in his editorial notice in the Autumn, 2007 issue of *The Medal*, entitled "The Boundaries of the Medal," begins with the following paragraph:

A commemorative medal by Valentin Maler created in 1571, and used in an illustrative example from an exhibit of classical meddals in a 2014 AMSA newsletter by Stephen K. Scher.

"The question of how to define the medal so often results in an answer that satisfies no one that it is tempting to conclude that it is the question that must be wrong. Framing the discussion in terms of the characteristics towards which medals tend is perhaps a more profitable way forward. Circular, two-sided, combining image and text, fitting within the hand, manufactured in metal, produced in editions.

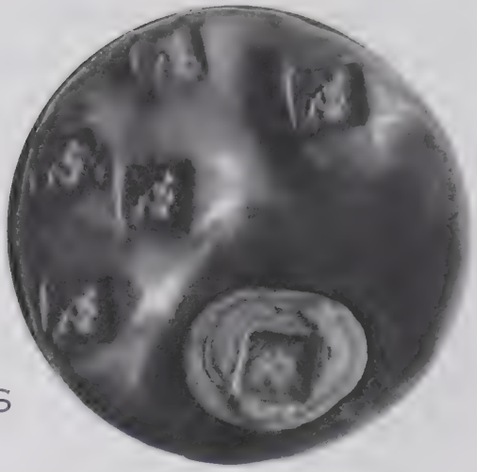
'THE MEDAL, AS A UNIQUE FORM, SHOULD BE OVERTLY COMMEMORATIVE IN SOME FASHION.'

"These are all familiar features, and anyone with a practical agenda – the organizer of a medal competition or exhibition or the commissioner of a medal - may well feel it necessary to make hard and fast decisions in some of these particular areas. But what of the rest of us, when we are not organizing competitions and exhibitions or commissioning medals? Can the rest of the world perhaps afford to take a more relaxed view?"

I think we have all agreed that "a more relaxed view" is necessary, but if we are too relaxed, we end up with no definition and the possibility that anything could be called a medal. ϕ

FIDEM 2016: Redux

The last issue of Members Exchange did not include the following U.S. medals accepted for this summer's upcoming FIDEM conference.

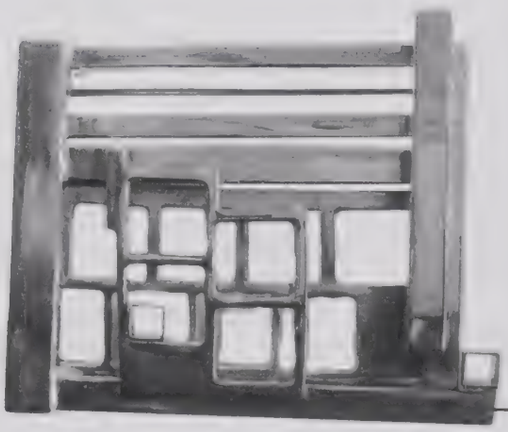


Marika Somogyi
THE MIND REPLAYS
WHAT THE HEART
CAN'T DELETE

Ivanka Mincheva
FAMILY MEMORIES 2

Keiko Kubota-Miura
SAVE THE PLANET'S
PLANTS - PLANT 2

Jim Licaretz
ALFRED MODEL 1



Anne Shaper Pollack
AFTER THE STORM

Dick Bonham
SEASONS OF THE CROW

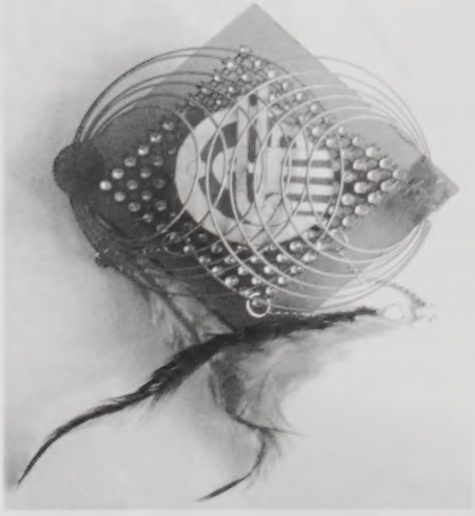
Continued

FIDEM 2016: Redux

Continued

Polly Purvis
Book/Medal

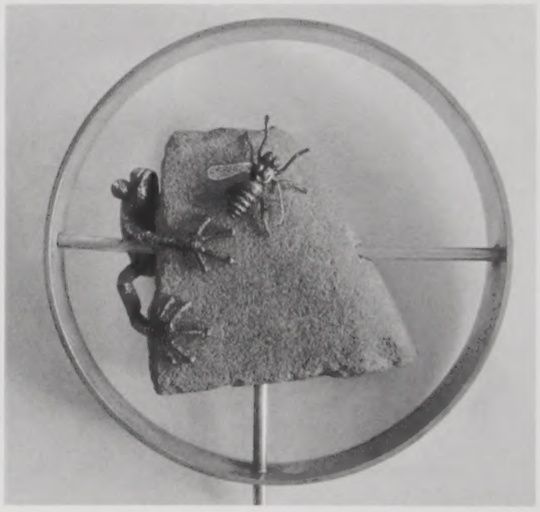
Amanullah Haiderzad
My Birthday



Marie Jean Lederman
Ilene

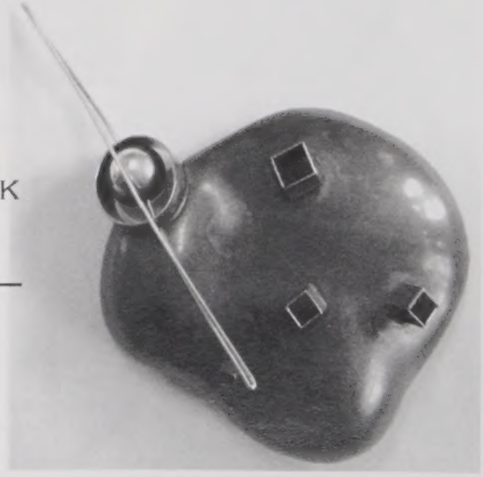
Jim Licaretz
Peter's Piece 4

Dick Bonham
Frog and Horse Fly



Anne Shaper Pollack
My Personal
Space Ship

Mashiko
Journey



7 MEDAL ATTACKS

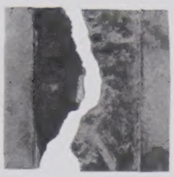
MEDALLIC SCULPTURE STUDIO NAA SOFIA
Prof. Bogomil Nikolov

INTERNATIONAL VIRTUAL MEDAL PROJECT
February 2016

ARMAGEDDON

1

Adrian DiMetriou, USA



Alexandrina Ivanova, Bulgaria

Ana Hristova, Bulgaria

Andreia Pereira, Portugal

Andrey Mishin, Russia

Ann Shaper Pollack, USA

Bogomil Nikolov, Bulgaria

Ana Sofia Neves, Portugal

Anton Ivanov, Bulgaria

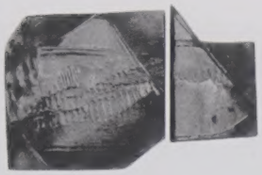
Consuelo de la Cuadra, Spain

James MaloneBeach, USA

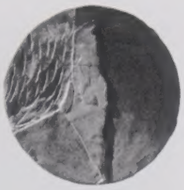
Evgenia Ivanova, Bulgaria

Georgij Postnikov, Russia

Gyula Péterfia, Hungary

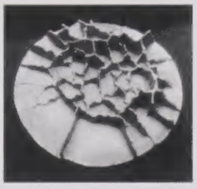


Evgenia Ilkova, Bulgaria



Izabela Todorova, Bulgaria

Jeanne Stevens-Sollman, USA



Jelena Mihajlović, Serbia

Kaloyan Georgiev, Bulgaria

Katya Potskova, Bulgaria

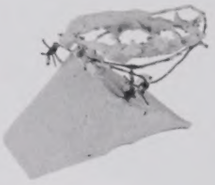
Luboslava Gotcheva, Bulgaria

Mashiko, USA/Japan

Martin Hristov, Bulgaria

Maya Nikolova, Bulgaria

Mihaela Kamenova, Bulgaria



Mirena Zlateva, Bulgaria

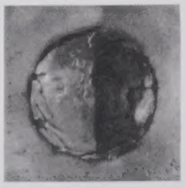
Paul Huybrechts, Belgium

Nikoleta Ivanova, Bulgaria

Panayot Panayotov, Bulgaria

Rada , Bulgaria

Ralitsa Dekovska, Bulgaria

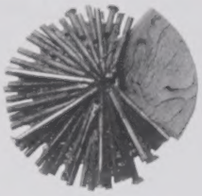


Sonya Radeva, Bulgaria

Stanislava Anchova, Bulgaria

Stevlin Yovchev, Bulgaria

Thomas Diehn, Germany



Vehtsislav Markov, Bulgaria

Ventsislav Shishkov, Bulgaria

Virág Szabó, Hungary

Vitor Santos, Portugal

Sylvia Margaret Perle, 1938-2016

Sylvia Margaret Perle passed away peacefully with her family by her side on January 30, 2016 in Olympia, WA.

Sylvia was born in Cape Town, South Africa in 1938 and immigrated to the United States in 1958.

Sylvia was an internationally recognized sculptor whose work is represented in museums and private collections.

Most recently, her work focused on giving voice to challenging social and political issues through the medallic format.

Her ability to portray difficult subjects in an aesthetically engaging way gave voice to issues she cared about.

She lived a fully artful life and her spirit of adventure infused all aspects of that life, from her choice of artistic medium to her travels.

Sylvia Margaret Perle

She was always game to try something new.

Spending time and making art with her family, especially her grandchildren, was of primary importance.

Sylvia also was active in the Tariro organization. Founded in 2003, Tariro works in Zimbabwe to prevent the spread of HIV/AIDS by educating young women.

Located in the high-density neighborhood of Glen Norah in Harare, Tariro enables young women who have been orphaned by AIDS to complete a secondary school education, thereby dramatically reducing their risk of contracting HIV/AIDS.

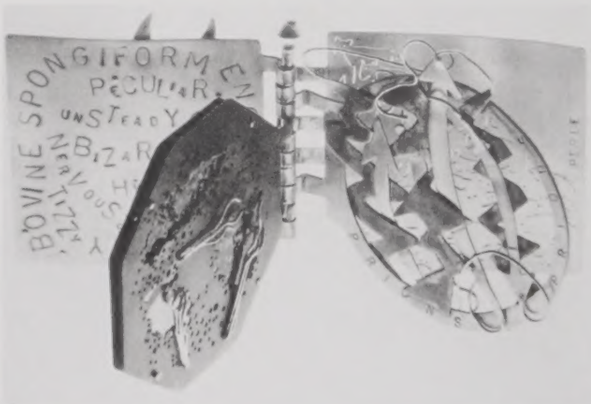
In Zimbabwe's Shona language, Tariro means Hope.

Sylvia was predeceased by her husband, Eugene, and is survived by her children Mark (Denver, Col), Kate (Eugene, Ore), Lisa/Kevin Warner (Olympia, Wa) and grandchildren Odell, Anika and Tully.

In lieu of flowers or gifts, donations can be made to Tariro at *http://tariro.org/* and click on "DONATE NOW".

Above and at right:
Sylvia Margaret Perle,
Crossing the Med

At right:
Sylvia Margaret Perle,
Mad Cow Disease



MEDALLIC SCULPTURES BY SYLVIA PERLE

At right:
Sylvia Margaret Perle,
Little anti-personnel bomb

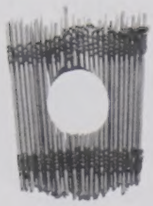
7 MEDAL ATTACKS

MEDALLIC SCULPTURE STUDIO NAA SOFIA
Prof. Bogomil Nikolov

INTERNATIONAL VIRTUAL MEDAL PROJECT
March 2016

GOLDEN FLEECE

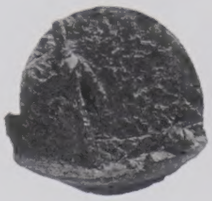
2



Adriana Yovanoska, Bulgaria

Alexandrina Ivanova, Bulgaria

Andreia Pereira, Portugal



Andrey Mishin, Russia

Ann Shaper Pollack, USA

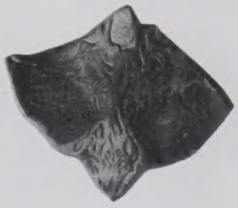
Bisser Nedyalkov, Bulgaria

Bogomil Nikolov, Bulgaria

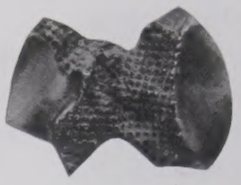
Consuelo de la Cuadra, Spain

Dayana Kazakova, Bulgaria

Denitsa Dimitrova, Bulgaria



Evgenia Ilkova, Bulgaria



Evgenia Ivanova, Bulgaria

Evgenia Tsankova, Bulgaria

Gyula Péterfia, Hungary

Izabela Todorova, Bulgaria

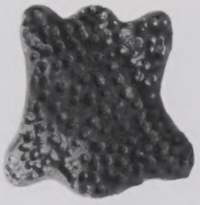
James MaloneBeach, USA

Jeanne Stevens-Sollman, USA

Ekaterina Dimitrova, Bulgaria

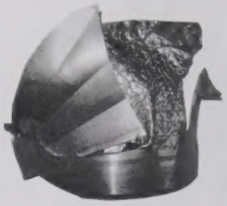
Luboslava Gotcheva, Bulgaria

Mashiko, USA/Japan



Maya Nikolova, Bulgaria

Jaroslav Trunov, Russia



Panayot Panayotov, Bulgaria

Paul Huybrechts, Belgium

Rada, Bulgaria

Ralitsa Dekovska, Bulgaria

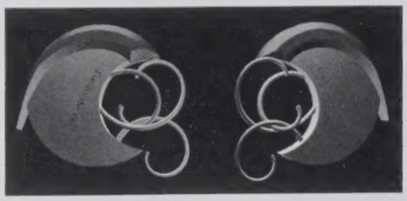
Sonya Radeva, Bulgaria

Sebastian Mikolajczak, Poland

Stevlin Yovchev, Bulgaria

Teodora Draganova, Bulgaria

Thomas Diehn, Germany



Vitor Santos, Portugal

Ventsislav Shishkov, Bulgaria

Virág Szabó, Hungary